

North/White

Wednesday November 28, 2018

**ESPRIT
ORCHESTRA**

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Founding Music Director
& Conductor

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MUSIC DIRECTOR'S MESSAGE

THE GREATEST CARE

The composers on this evening's concert have each shown the greatest care in their approaches to the music as well as the subject matter being dealt with in their pieces.

Thorvaldsdottir puts listeners in an immersive acoustic space to take them into a floating realm away from daily cares and yet, one that promotes a heightened sense of perception. She even compares a long-sustained pitch to a fragile flower to be treated with utmost care.

Louie, in a work of transparency, creates carefully formed sonic textures and surprising interfaces between sensuous throat singing and Western instruments. At the outset of composing the work, Louie elicited from throat singer Evie Mark, legends as well as stories of the elders to inspire her vibrant portrayal of Indigenous tradition and experience.

In *North/White*, Schafer's caring about the "idea of North" as the core Canadian identity provides the essence of his grand depiction of the wondrous mythological nature of our Arctic as well as the environmental degradation that comes with humankind's intrusion in the region. The splendid, tranquil sense of Northern purity depicted in the orchestral writing is ingeniously confronted by acoustic symbols of technological noise and pollution.

In matters related to each of these pieces, my hope is that tonight's concert stimulates some thoughts on what you care about.

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.
Founding Music Director

North/White

ESPRIT ORCHESTRA

ALEX PAUK, Music Director and Conductor

Wednesday November 28, 2018 | Koerner Hall

GUEST ARTISTS

Evie Mark and Akinisie Sivuarapik – Inuit throat singers

7:15pm

Pre-Concert Talk

Hosted by Alexina Louie

8:00pm

Concert

PROGRAM

Anna

Thorvaldsdottir
(Iceland)

Dreaming* (2008)

INTERMISSION

Alexina Louie
(Canada)

***Take the Dog Sled* (2008)**

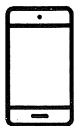
- I. *Tundra*
- II. *Sharpening the Runners on the Dog Sled*
– with throat singers
- III. *Snow Goose* – with throat singers
- IV. *Cradle Song*
- V. *The Mosquito* – with throat singers
(There is no break between *The Mosquito* and *Bug Music*)
- VI. *Bug Music*
- VII. *The River* – with throat singers
- VIII. *Great Dog Sled Journey (Keep Going)*
– with throat singers

INTERMISSION

R. Murray Schafer
(Canada)

***North/White* (1973)**

* Canadian Premiere



Be part of our orchestra with your phone!

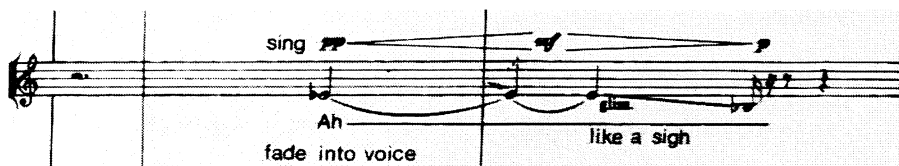
**Join Esprit as a performer in
R. Murray Schafer's *North/White***

For your cell phone part:

1. Go to Esprit's website - then go to the ***North/White*** concert page, where you will see two audio links to choose from.
2. On cue from the conductor, press play on one of the links to hear one of the snowmobile sounds at the appropriate moment.

For your voice part:

1. On cue from the conductor, join the entire orchestra in singing "Aaaahhhh...." on E flat (above middle C) as shown in the notational fragment below.



The length of this "Aaaahhhh...." will be determined on the spot at the performance.

Snowmobiles for this evening's concert generously provided by:



ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

VIOLIN I

Stephen Sitarski, *concertmaster**

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Sandy Baron

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Joanna Zabrowarna

Andrea Tynlec

Renee London

Alexey Pankratov

Kate Unrau

Terri Croft

Nancy Kershaw

James Aylesworth

Sheila Jaffé

Catherine Cosbey

Kathryn Sugden

Lynn Kuo

Jennifer Martyn

Lyssa Pelton

VIOLIN II

Bethany Bergman*

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Louise Pauls

Xiao Grabke

Erica Beston

Jennifer Burford

Kenin McKay

Laurel Mascarenhas

Suhashini Arulanandam

Elizabeth Loewen-Andrews

Aysel Taghi-Zada

Sonia Klimasko

Sarah Fraser Raff

Sarah Wiebe

VIOLA

Carolyn Blackwell*

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Nick Papadakis

Tony Rapoport

Catherine Gray

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Mary-Katherine Finch

Jill Vitols

Andrew McIntosh

BASS

Hans Preuss*
Rob Wolanski
Natalie Kemerer
Nick Davis
Calum MacLeod
Sherri Preuss

FLUTE

Doug Stewart*, *piccolo*
Maria Pelletier, *piccolo, alto flute*
Leslie Newman, *piccolo*

OBOE

Clare Scholtz*
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Karen Rotenberg
Aleh Remezau

CLARINET

Colleen Cook*
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Michele Verheul
Richard Thomson, *bass clarinet*

BASSOON

Jerry Robinson*
Larkin Hinder
William Cannaway, *contrabassoon*

HORN

Christine Passmore*
Diane Doig
Gary Pattison
Linda Bronicheski
Bardhyl Gjevori

Scott Wevers

TRUMPET

Robert Venables*, *cornet*
Michael Fedyshyn
Brendan Cassin

TROMBONE

David Archer*
David Pell
Megan Hodge, *bass trombone*

TUBA

Jennifer Stephen

PIANO

Stephen Clarke*, *celeste*

HARP

Erica Goodman*
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PERCUSSION

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Blair MacKay
Andrew Rasmus
Dan Morphy
Kris Maddigan

**Denotes Principal Player*

ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23rd, 2015. Pauk has revitalized orchestral life for composers across Canada by founding Esprit Orchestra in 1983 and devoting the organization to new music. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, outreach projects, national and international tours, and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble. Pauk has composed for and conducted more than sixty works for organizations such as the Société de musique contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Pauk graduated from the University of Toronto Faculty of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

STEPHEN SITARSKI

Concertmaster

Stephen SitarSKI enjoys an incredibly varied career as a violinist and conductor, and has built an excellent reputation nationally in performances of Baroque music through to jazz and modern. He is also a recognized conductor, adjudicator, music administrator, and teacher. In the contemporary classical music realm, Mr. SitarSKI has been on three tours of the United States with Art of Time Ensemble, the last being February 2018 with singer, songwriter, and guitarist Steven Page. He is also a regular member of Toronto New Music Concerts, Arraymusic, and Soundstreams, the last of which included a tour in May 2012 of Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As a soloist, Mr. SitarSKI frequently appears with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy and Glenn Buhr. In April 2019, he will perform Prokofiev's *Violin Concerto No. 2* with the Hamilton Philharmonic Orchestra, where he also serves as Concertmaster. Mr. SitarSKI is also Concertmaster of Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). In summer 2018, he served as Concertmaster for the orchestra performing the Mirvish Production of *The King and I*. Stephen has also been guest concertmaster across Canada and abroad.

Mr. SitarSKI has also added conducting to his roster of duties, having conducted the Mississauga and Georgian Bay Symphonies. Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores. Stephen has always maintained a hand at mentoring and teaching; he will mark his 15th year on a faculty of the National Youth Orchestra of Canada. In recognition of this, he was previously awarded the Queen's Jubilee Medal, a nomination submitted by the NYOC. In previous years, Stephen taught at Wilfrid Laurier University, the Glenn Gould School of the Royal Conservatory of Music, and the Banff Centre for the Arts.

He is an advocate for the mental and physical health of musicians, and has given talks about the mental strain of a musician's life. He was profiled in the April 2018 edition of The WholeNote magazine.

EVIE MARK

Inuit throat singer

Evie started throat singing at age 11 and began performing at 18. Her throat singing has taken her around the world performing alongside orchestras and with other traditional artists, and sharing her culture. She also designs and produces modern / traditional garments. Raised in the small community of Ivujivik, located at the northernmost point of Nunavik (Quebec), she worked hard to learn her ancestral ways and help to preserve the heritage of her people. Now she is renowned for her remarkable abilities in traditional throat singing and storytelling. Another of Evie's passions has been film production. Her productions and television appearances have aired on APTN and CBC. Currently, Evie teaches Inuktitut and Arts at Nunavik Sivunitsavut, a post-secondary program, geared towards developing knowledge, work, and leadership skills rooted in Inuit culture. She has also taught youth in high schools throat singing, singing, storytelling, designing traditional clothing. She's led presentations and workshops in most schools in Nunavik and British Columbia.

AKINISIE SIVUARAPIK

Inuit throat singer

Akinisie Sivuarapik was born and raised in Puvirnituq, Nunavik in Northern Quebec. She is a well-known artist for performing throat singing and drum dancing. Growing up in her community she always had a very special bond learning the cultural values of throat singing with her grandmother Mary Sivuarapik. "In my family there are more girls than boys, so throat singing was our way of getting together and having fun with my grandmother. I love throat singing because my grandmother made it so special to me." Akinisie has travelled all over the world to share her special gift in places such as Corsica, Germany, Norway, France, Greenland, Belgium, Austria, Mexico, and many places across Canada. She continues to perform and teaches the younger generation of Inuit about the important tradition of Katadjak.

PROGRAM NOTES

ANNA THORVALDSDOTTIR *Dreaming (2008)*

Composer's Note:

listen
flow free
individually
embrace
listen

When you see a long-sustained pitch, think of it as a fragile flower that you have to carry in your hands and walk the distance on a thin rope without dropping it or falling. It is a way of measuring time and noticing the tiny changes that happen as you walk further along the same thin rope. Absolute tranquility with the necessary amount of concentration needed to perform the task.

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welcome to the following
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ALEXINA LOUIE *Take the Dog Sled (2008)*

Composer's Note:

In August 2000, I was invited by Her Excellency, The Right Honourable Adrienne Clarkson, then Governor General of Canada, to join her, author John Raulston Saul, and Louise Arbour, former Supreme Court Justice, on a tour of the North West Territories. This was to be my first trip to Northern Canada.

From the vantage point of a small Twin Engine Otter, I found the sight of the Mackenzie River Delta, with its multitudinous number of lakes and waterways, so incredibly beautiful that it literally took my breath away. I was inspired by the people, their art, and their music and I feasted on caribou and Arctic char.

At the conclusion of that memorable trip I told Her Excellency that the effect of that experience would not be so readily obvious in my work as a composer as it might have been on a visual artist, who could sketch or paint what she saw, or on a writer, who could immediately set her experiences down in a journal, a memoir or a book. I told her that it would take time for the experience to resonate with

me, but that the exposure to the North had changed me.

Take the Dog Sled is the result of a fortuitous confluence of a request from Maestro Kent Nagano and the Montreal Symphony Orchestra to compose a new work for seven musicians and two throat singers for their Nunavik tour and my memories of a wonderful journey to the North West Territories. In this work I have attempted to capture some of the joy, tenderness, and energy of life in the North as well the mystical quality of the land. I have also touched upon the humour of the Inuit.

Evie Mark, the remarkable Inuit throat singer who premiered the work in Montreal, gave me so many insights into the people of Nunavik. I was inspired by her many stories of the character of her people - their courage, resilience, humour, their great love for their children, their respect for their land and traditions. She also told me about how the sled dogs had been so important as partners and friends to the Inuit. It seems that the very survival of the people had been tied to the loyalty and reliability of these amazing animals.

All these thoughts came through in songs that Evie recorded and sent to me. From

these I selected four which I have integrated into the meaning and structure of *Take the Dog Sled: Sharpening Runners on the Dog Sled, Snow Goose, The Mosquito, and The River*.

In this composition I didn't want to separate the Inuit songs from the Western instruments by allowing the singers to sing "solo", by having the instruments merely droning or playing sustained chords as back up to their songs, or by giving the percussionist the opportunity to improvise to their rhythms as they sang. This desire, as well as the very real scenario of flying into the communities on small planes (which limited the choice of percussion instruments), presented many challenges.

As such, I became creative in devising such "portable" instruments as a glass marimba constructed from various sizes of glass bottles. As well, some of the players create new sounds by blowing into assigned bottles in order to create sounds in a sonic world parallel to the throat singing. To begin with a sound from nature, the percussionist is instructed to find two hard, resonant stones with which he starts the entire composition.

Each of the eight movements highlights a different Arctic experience. There is no break between *The Mosquito* and *Bug Music*.

Enjoy the ride!

Take the Dog Sled was commissioned by the MSO through the assistance of the Canada Council for the Arts and is dedicated to the people of Nunavik.

R. MURRAY SCHAFER ***North/White* (1973)**

Composer's Note:

I call this piece *North/White* because, like white light which is composed of all visible frequencies, it combines all the producible notes of the symphony orchestra from the deepest to the highest instruments. The North is not described by the adjective "pretty" and neither is this piece. *North/White* is inspired by the rape of the Canadian North. This rape is being carried out by the nation's government in conspiracy with business and industry. The instruments of destruction are pipelines and airstrips, highways and snowmobiles.

The environment is being destroyed by these actions, for, just as the moon excursions destroyed the mythogenic

power of the moon (it ceased to be poetry and became property), Canadians are about to be deprived of the "idea of North," which is at the core of the Canadian identity. The North is a place of austerity, of spaciousness and loneliness; the North is pure; the North is temptationless. These qualities are forged into the mind of the Northerner; his temperament is synonymous with them. There are few true Canadians and they are not to be found in cities. They do not sweat in discotheques, eat barbecued meat-balls, or watch late movies on television. They do not live in high-rise apartments, preferring a clean space to the smell of neighbours' spaghetti. Yet these few remainders from an authentic time are apparently to be sacrificed and the North, like the South and the West and the East, is to be broken by men and machines.

That, at least, is the design which the little technocrats of progress have planned. They seek not only to civilize the North but to civilize the imagination of the North. They do not realize that when they chop into the North they chop up the integrity of their own minds, blocking the awe-inspiring mysteries with gas stations and reducing their legends to plastic dolls. The

idea of North is a Canadian myth. Without a myth a nation dies.

This piece is dedicated to the splendid and indestructible idea of North. The real idea for *North/White* came to me during a polar flight from Europe to Vancouver over Greenland and Baffin Island. The myriad tints of green and blue in the ice caps suggested a full chromatic spectrum of white sound that would be filtered to reveal certain changing hues. I decided to place a snowmobile in the percussion section as a symbol of noise and pollution generated by technology.

While this attracted a good deal of press attention at the premiere, *North/White* has rarely been performed, and never by a major orchestra. The reason: capitalist patrons might find it insulting. North and East are the only directions that interest me: the East for sunlight, warmth, history and mythology; the North for purity and austerity. For me the West is just cowboys and chopsticks, and the South symbolizes tropical humidity and laziness. And so, having written *East* and *North/White*, I let matters stand.

Selected messages sent to Esprit on the occasion of our 35th Anniversary:

The Esprit Orchestra and Alex Pauk are a unique and vital force of nature in the Canadian music landscape - dedicated to fostering new Canadian works for orchestra often presented alongside classic works of the 20th century canon. Bold and savvy curation on the part of Maestro Pauk has enormously contributed to the fostering of a real, living performance tradition of Canadian orchestral music. My undergraduate studies at McGill were full of encounters with vivid recordings of Esprit playing John Rea, Brian Cherney, R.Murray Schafer, Harry Somers and Chris Paul Harman. Eventually getting to work directly with Esprit and Alex has been one of the great honours of my career. Long live the Esprit Orchestra and best wishes on your 35th anniversary!

~ **Matthew Ricketts, composer**

Enfant de la Terre et du Ciel Étoilé (Portrait d'un musicien) was premiered on April 16, 1989, the first of 2 works commissioned by Alex Pauk and Esprit. It was my first orchestra commission outside Québec. But Alex and Esprit also played two of my existing works with the same dedication. I remember my joy, mixed with a bit of anxiety, in attending the rehearsal in the famous Jane Mallet Theatre. But Alex was so welcoming and the musicians so professional that I felt rapidly part of this great family of musicians totally devoted to new music in Canada, the only orchestra of its kind. It took Alex, Alexina, the musicians and the staff a lot of courage and determination to build this unique orchestra. Congratulations!

~ **Denis Gougeon, composer**

ANNA THORVALDSDOTTIR b. 1977

Anna Thorvaldsdottir frequently works with large sonic structures that reveal the presence of a variety of sustained sound materials, reflecting her sense of imaginative listening to landscapes and nature. Her music portrays a flowing world of sounds with an enigmatic lyrical atmosphere.

Anna's music is frequently performed internationally, and has been featured at several major venues and music festivals such as Lincoln Center's Mostly Mozart Festival in NYC, the Composer Portraits Series at NYC's Miller Theatre, the Leading International Composers series at the Phillips Collection in Washington DC, Big Ears Festival, Spitalfields Music Festival, ISCM World Music Days, Nordic Music Days, Ultima Festival, Klangspuren Festival, Beijing Modern Music Festival, Reykjavik Arts Festival, Tectonics, and the Kennedy Center in Washington DC. Anna is the recipient of the prestigious Nordic Council Music Prize 2012 for her work *Dreaming*, the New York Philharmonic's Kravis Emerging Composer Award in 2015, and Lincoln Center's 2018

Emerging Artist Award and 2018 Martin E. Segal Award.

Some of the orchestras and ensembles that have performed Anna's work include International Contemporary Ensemble (ICE), New York Philharmonic, Los Angeles Philharmonic, London's Philharmonia Orchestra, Iceland Symphony Orchestra, Ensemble Intercontemporain, NDR Elbphilharmonie, Bang on a Can All-Stars, Yarn/Wire, The Crossing, Los Angeles Percussion Quartet, San Francisco Contemporary Music Players, Royal Stockholm Philharmonic, Vienna Radio Symphony Orchestra, BBC Scottish Symphony Orchestra, CAPUT Ensemble, Oslo Philharmonic, and Either/Or Ensemble. In April 2018, Esa-Pekka Salonen lead the New York Philharmonic in the premiere of Anna's work *Metacosmos*, which was commissioned by the orchestra. The work will receive its European premiere with the Berlin Philharmonic in January 2019, conducted by Alan Gilbert. Anna is currently Composer-in-Residence with the Iceland Symphony Orchestra.

Anna holds a PhD from the University of California in San Diego. Anna's debut portrait album - *Rhízōma* - was released

in October 2011 through Innova Recordings and was very well received. Anna's portrait album - *Aerial* - was released by Deutsche Grammophon in November 2014.

In the Light of Air was released by Sono Luminus in August 2015, performed by ICE and appeared on a number of year end lists, e.g. at the New York Times, The New Yorker, Boston Globe, NPR Classical, and Chicago Reader. A new portrait album with a selection of recent chamber pieces - *AEQUA* - will be released in November 2018 on Sono Luminus, performed by the International Contemporary Ensemble, with two pieces conducted by Steven Schick and a solo piano work performed by Cory Smythe.

Biography courtesy of
annathorvalds.com

ALEXINA LOUIE

b. 1949

Alexina Louie is one of Canada's most highly regarded and most often performed composers. Her recognizable sound world, her evocative expressivity, as well as her explorations of Asian culture and philosophy have contributed to the development of her unique musical voice. Her work is communicative and highly

dramatic, and it pushes the boundaries of convention and tradition.

Born in Vancouver, British Columbia where she completed her initial music training, Louie continued her composition studies with new music icon Pauline Oliveros at The University of California at San Diego where she completed her graduate studies.

Louie's orchestral works have received important performances by internationally renowned conductors such as Sir Andrew Davis, Leonard Slatkin, Charles Dutoit, Kent Nagano, Peter Oundjian, and Ingo Metzmacher. Many of her works have been performed on major Canadian, European, and Asian tours by orchestras (Toronto Symphony, Montreal Symphony Orchestra, National Arts Centre Orchestra) as well as ensembles, and soloists.

Dominique Dumais and Matjash Mrozewski have choreographed ballets to her music for The National Ballet of Canada.

In addition, her vocal and operatic works have been sung by Barbara Hannigan and Russell Braun among others. *Burnt Toast* as well as *Toothpaste*, her groundbreaking award-winning

made-for-TV operas, have been broadcast around the world.

In 2009, the Canadian Opera Company presented her full-length, main stage opera *The Scarlet Princess* with libretto by Tony Award-winning playwright David Henry Hwang (*M. Butterfly*) in concert before a sold-out audience in Toronto.

Most recently, Louie's virtuoso *Triple Concerto For Three Violins And Orchestra*, commissioned for the concertmasters of The Toronto Symphony, The National Arts Centre Orchestra, and The Montreal Symphony, was performed by all three orchestras during Canada's celebratory 150th Anniversary year.

Louie has twice won JUNO awards for Best Classical Composition. In addition, she is the recipient of many awards and honours including the Jules Léger Prize for New Chamber Music, National Arts Centre Composers Award, Chalmer's Award: Composition, an honorary doctorate from the University of Calgary in addition to many other distinctions. In 2002 she was named an Officer of the Order of Canada.

Performances in 2019 include the European premiere of *Take*

The Dog Sled in Switzerland as well as retrospective concerts in Cork, Ireland, Vancouver, and Calgary.

Her extensive catalogue can be found at www.alexinalouie.ca

Biography courtesy of the composer.

R. MURRAY SCHAFER

b. 1933

R. Murray Schafer has achieved an international reputation as a composer, educator, environmentalist, scholar, and visual artist. In 1956 he went to Vienna to study medieval German. Returning to Canada in 1961, he directed the Ten Centuries concerts and began teaching, first (1963-65) as artist-in-residence at Memorial University, and then (1965-75) at Simon Fraser University. At SFU, with grants from UNESCO and the Donner Canadian Foundation, he set up the World Soundscape Project for the study of relationships between people and their acoustic environment.

As the 'father of acoustic ecology' Schafer continues to be concerned about the damaging effects of technological sounds on people. Of the various publications Schafer released after his work with the World Soundscape Project, the most

important is *The Tuning of the World* (1977) where he summarizes his soundscape research, philosophies and theories. Through his seminal work in soundscape studies, *The World Forum for Acoustic Ecology*, with 10 member countries, has since been established, meeting every year for international conferences.

The soundscape concept, central to Schafer's thinking, has influenced much of his composition. Schafer's search for a 'hi-fidelity' soundscape led to his move to an Ontario farmhouse which then inspired a series of 'natural-environment' works. The first was *Music for Wilderness Lake*, for 12 trombones, captured on film by Rhombus Media. His soundscape interest is also reflected in those of his works which employ spatial distribution of the performers, the most ambitious being *Apocalypse*, which calls for 500 performers. Schafer has also produced large works involving entire cities in Europe - *Coimbra Vibra* in Coimbra, Portugal and *Deux Mille Sons Pour L'Ans Deux Mille* in Sélestat, France.

In the 1980s Schafer's focus was on his epic 12-part cycle of environmental music-dramas entitled *PATRIA*. These works employ music and theatre in a

manner which he calls the 'theatre of confluence', often taking place at unusual hours of the day and in challenging outdoor venues.

Schafer's oeuvre has now surpassed 150 compositions covering all genres of music from opera to chamber music, and from choral music to symphonies. He is the recipient of 10 honorary doctorates from Canada, France and Argentina and has been the winner of multiple prestigious awards, including several Junos, the first Glenn Gould Award, the Molson Award, the Walter Carsen Prize and the Governor General's Award for Lifetime Achievement in the Arts, to name only a few. In 2012, he received the Koizumi Prize from Japan and in December 2013 he was named a "Companion of the Order of Canada," the highest honour given to any individual by the nation. Schafer was a professor at the Royal Conservatory of Music's Glenn Gould School in Toronto for three years and has been awarded a lifetime appointment there as Composer Laureate. Images and information about R. Murray Schafer and his work can be viewed at his website www.patria.org.

THANK YOU!

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Anna Dowbiggin
Eleanor Engelman
Edward Epstein
José Evangelista
John Evans
Ivars & Anita Gaide
Keith & Mary Gauntlett
Rachel Gauntlett
Erica Goodman
Catherine Graham
Peter & Maureen Harris
Peter Herndorf
David Holt
Ruth E. Hood
Scott Irvine *in memory of*
Joan Watson
Julian Jaffary
Ronald Jewell
Matthew Jocelyn
Ellen Karp
Natalie Kemerer
Peter Kemerer
Jonathan Krehm
Elena Koneva
Welly Kurniawan
Natalie Kuzmich
John Lawson C.M.
Sherry & Gregory Lee Newsome
Kathy Li

Willan Low *in honour*
of Keith Low
Roderick MacMillan
Guida Man
Bruce Mather
Robert Mellin
Richard Mercer
Tenny Nigoghossian
Radoslav Ognjenovic
Gary Pattison
Rhyll Peel
Donald H. Pelletier
Manfred Puls
Adrienne Schmitt
Deborah Schramek
Ryan Scott & Sanya Eng
Frances Sedgwick-Pauk
David Silcox & Linda Intaschi
Robert E. Simpson
Jeffrey & Tomiko Smyth
Ana Sokolovic
Audrey Stefanovich
Barbara Thompson *in honour of*
Margaret Logan and in memory of
her father
Joanne Tod
George & Rebecca Ullman
Richard Upenieks
Nicola von Schroeter
Mark Starowicz
Jessie Wang
Fen Watkin
Stanley & Rosalind Witkin
Anonymous (5)

This listing reflects our best efforts to publish current information as of November 14, 2018. Please contact the Esprit office with any amendments.

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John Kelly	Director at Large
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Alex Pauk, C.M.	Music Director & Conductor
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Amber Melhado	Marketing & Outreach Coordinator
Christine Passmore	Personnel Manager

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David Jaeger, Dennis Patterson,
Arctic Cat

511-174 Spadina Avenue
Toronto, ON M5T 2C2
416.815.7887
info@espritorchestra.com



espritorchestra.com

Constellations

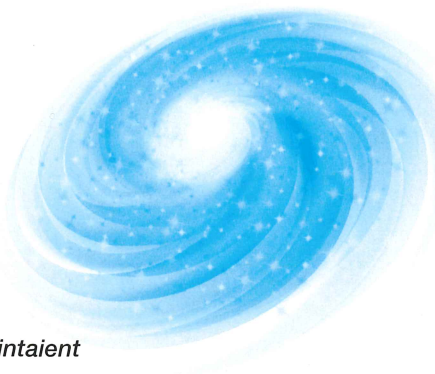
Sunday January 20, 2019

Toshio Hosokawa *Concerto for Saxophone and Orchestra*

Alison Yun-Fei Jiang *River Memory*

Claude Vivier *Orion*

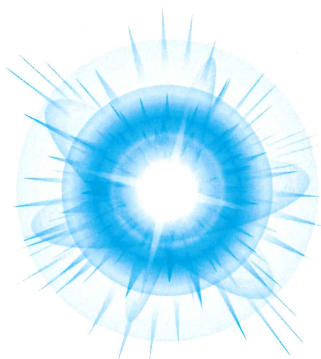
Christopher Goddard *Les tringles des sistres tintaient*



Part of the Royal Conservatory's 21C Music Festival,
as well as the University of Toronto New Music Festival



UNIVERSITY OF TORONTO
FACULTY OF MUSIC



Grand Slam!

Sunday March 24, 2019

Christopher Thornborrow *Trompe l'œil*

Maki Ishii *Afro-Concerto*

Unsuik Chin *Cello Concerto*

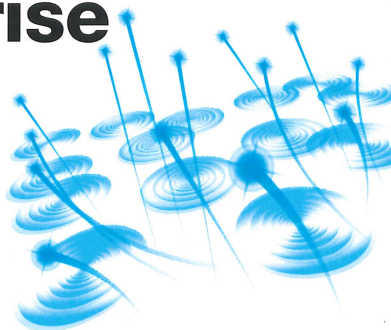
New Wave Reprise

Friday April 5, 2019

New works by Eugene Astapov, Maria Atallah,
Quinn Jacobs, Bekah Simms, Christina Volpini,
and Alison Yun-Fei Jiang

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511-174 Spadina Ave. Toronto, ON M5T 2C2

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